

till 1290, and at that time, according to Gibbon, had 60,000 Christian inhabitants—and they have also proved that long after the Crusaders had returned, churches continued at home in the circular style. People forget that Norman work contains in itself abundantly the germs of a Pointed style. It is found in some of the oldest Norman churches, the crypt of St. Peter's, Northampton, and in places at Durham. Wherever there is groining over an oblong space, by means of ribs, and cross springers from corner to corner, the ribs must be pointed: they cannot be semicircular, or they would not reach high enough. This may be observed generally about Norman buildings. There is a perfect example at Jedburgh, in a kind of oblong side chapel entering from the garden of the manse. The clergyman showed it to me with much politeness. The truth is, Gothic Architecture, like the Grecian, had the same origin—the ever active intelligence of mind, and the eternal passions of the heart. It is the result of original power devoted to the attainment of excellence, receiving its first impulse and direction, possibly, but no more, from accident and circumstance.

In its first pointed form, as refined and matured in the reign of Richard I.—say the year 1190—we have the graceful and the perfect productions of Salisbury; transepts of York; parts of Beverley; Westminster Abbey; much of Lincoln; part of Wells; front of Peterborough; and many other exquisite examples in England. Of these, the only uniform building of the style is Salisbury, the erection of which extended from 1218, when the foundation stone was laid, to 1259, when the completion was celebrated. From east to west, with the exception of part of the spire, it is all the same. The effect is so light and so majestic—the unity of design and detail so happily preserved—that we would almost estimate a student's genuine taste for this style of architecture by his admiration of this building. To accommodate what Quintilian declared of Cicero—"Ita propositum sit nobis exemplum ille se proficisse sciat, cui Sarum valde placebit." After this, we follow the style into a more elaborate, more free, and more ornamental stage. After that, and out of that, arose a style peculiarly British—profuse in ornament—covered with minute panneling—the new arch struck by a combination of four arches from four centres—and still more marked by the lines of tracery running through, from top to bottom of a window or pannel, expressed by Rickman's happy epithet of "perpendicular tracery." The finest specimens of this style are St. George's Chapel, Windsor; the Beauchamp Chapel, Warwick; the Lady Chapel, Peterborough; Henry VII.'s Chapel, Westminster; and, above all, King's College Chapel, Cambridge. It is a style inferior in taste and effect to the two former; but still it has many striking points, when well executed. One part peculiar to itself is very beautiful,—the fan tracery, of which we find the germ in the cloisters of Gloucester—the perfection in King's College Chapel. Here the student then exercises himself in close examination of a most interesting and delightful branch of architecture. Unlike the Grecian and the Roman orders, its styles are not separate; but between the full formation of each there is a transition from the last gradually leading to it; and hence we have the terms "early" or "late." Early or late early English—Early or late decorated—early or late perpendicular. The curious part of the history is, that it was a constantly progressive style. The architect never went back upon a former style. When adding to an older building, he did it in the style of his own day. A curious example of this occurs at York. The architects, when building the nave, which is decorated, had to put in a pier to replace one in the transept, which is severe early English. But instead of putting in one of the older piers for uniformity, they put in their own style. In all the series, from the commencement of Norman building at the Conquest to the end of the reign of Henry VIII., the student has to mark these successive changes—I do not say improvements.

The style had its rise—its meridian—its decline—its fall. In grace and simplicity the perfection of the style was attained through the reigns of Richard I., John, Henry III., and Edward I. In rich and chaste adornment, perhaps through Edward II. and III. The fall is remarkable. The style from this time changed, but was still good, through Richard II., Henry IV., V., and VI., Edward IV. and V. Deterioration then became apparent. It commenced with the minute and over-strained embellishment of the perpendicular workmen of Henry VII. It soon passed into imbecility. Let the student examine for this purpose the composition and detail of Bath Abbey, the last of the English line. There he will see their faults begun—their meagre mouldings—stiff panneling—hard, angular, ungraceful combinations,—and toward the east end (apparently the last portion finished), absolutely great square windows without arches at all. And then fast came on the age of a most tasteless and grotesque architecture, just as the light of science and religion were dawning on the world. The darker ages had hovered over the most beautiful and solemn and majestic buildings the world ever saw. But after that style had died out, for many years a perfect infatuation seemed to pervade the mind of English architects on the subject. The fine old churches and cathedrals went through a dreadful ordeal. The most horrid mutilations of the finest portions of work were made to let in monuments of the most barbarous character. Additions were made of Palladian work actually upon the Gothic, and when the friendly hand of restoration was held forth, the matter, as at Salisbury, was even still worse. But one need not be much surprised at the aberration of inferior minds, when he finds the error entertained and fostered by no less a name than Sir Christopher Wren. He could not discern any beauty in Gothic architecture. Nay, may we not tremble for the stability of national taste when we find such a man talking of our cathedrals as "mountains of stone"—"vast and gigantic buildings not worthy the name of architecture." He talked of them as "congestions of heavy, dark, melancholy, Moorish piles, without any just proportion, use, or beauty." In accordance with these sentiments he added the two west towers to Westminster Abbey, which in detail are perfect failures—unworthy of Wren—unworthy of the building. But a better day for ecclesiastical building was to come! The subject was carefully and methodically examined. Half the clergymen in England got a Rickman, and talked of early English, decorated, and perpendicular churches. The better seal for erecting additional places of worship for the increased and destitute population having arisen at the same time, churches sprang up by hundreds. Architects studied the practical development of the pure architectural spirit of the middle ages. The improved art of carving in stone and wood—of painting in glass—of making encaustic tiles—of casting bells and brass ornaments,—all seemed to grow up together. And what has been the consequence? a restoration of the style in its strictest features. Beautiful churches are multiplied through the land, combining in endless variety the examples of the twelfth, thirteenth, and fourteenth centuries. The student and admirer of Gothic architecture meets with them now at every turn.

INDIAN ARCHITECTURE.

THE TOOPARAMAYA DAGOBHA.

THE eastern world presents to the traveller nothing more extraordinary than the ancient city of Annapadhapoora—its sacred character, its great extent, and its wonderful ruins: for upwards of 1,300 years it was the seat of government, the capital of Ceylon; first known by that name 500 years before the Christian era, and where ninety kings are said to have reigned. Its walls were 64 miles in extent, enclosing 256 square miles; containing wide and spacious streets (one of which extended from the rocky mountain of Mihintala; where 1,800 stone steps lead to its temples), palaces, gardens, tanks, water-courses, and paddy or rice fields.

It has dwindled into a poor village, containing a few native huts, a small bazaar, the cottage of Mr. Tronchill, the district judge, and a courthouse. The surrounding country, which is generally flat, is dense forest and jungle, where, in every direction, for miles around, are temples, dagobhas, sculptured stones, and graceful columns of granite, with elaborate sculptured capitals, admirably executed. This part of the island is said to be very unhealthy, owing to the overflowing of the ruined tanks, to noxious swamps, and unwholesome jungle: the damp and excessive heat causing an exuberance of vegetation truly wonderful. Of its former greatness there can be no doubt, and numerous vestiges of bygone ages remain to vindicate its claim to this great antiquity. In the circuit of a few miles, in the midst of where once stood this ancient city, are six Dagobhas, the tombs of the sacred relics: they are brick structures, of a bell-like form, covered with a coating of chunam, which is the character of all Buddhistical monuments. These interesting remains are obscured by weeds and huge creeping plants: many of the buildings are covered with forest trees, from base to summit: wild beasts prowl among the ruins of the hallowed city, where the owl, peafowl, and jungle cock are found in abundance.

The Tooparamaya Dagobha, built over the collar-bone of Goutama Buddha, is encircled by 108 stone pillars, the shafts measuring 22 feet in length, and 14 inches in diameter; each one solid block of granite, the capitals being highly ornamented with figures, minutely finished and of excellent design. Beautiful fonts, huge stone lamps, stone coffins, and fragments of richly-sculptured stones, lie scattered about in every direction.

The view given is from a drawing made on the spot.

To the account of these ruins may be added a notice of another, of greater dimensions, covering a large extent of ground, called the Lowa Maya Payu, or Great Brazen Palace. 270 feet square, 1,600 granite pillars of which are still remaining: on these were erected nine storeys, containing apartments for the accommodation of 900 priests; the roof being brass, from which circumstance the building took its name. The centre hall contained statues of lions, elephants, alligators, and other animals; terminating with a throne of carved ivory; on one side a golden emblem of the sun; on the other, a silver one of the moon. The pillars are about 11 feet in height, distant from each other about 3 feet; occupying a square of 40 feet on each side. This building was erected by King Dootagaimoonoo, 164 years before the Christian era. We quote from the *Colombo Journal*, 1831: "Amongst the ruins of this city, Annapadhapoora, the dagobhas, or monumental tombs of the relics of Buddha, the mode in which they are constructed, the object for which they are intended, and, above all, their magnitude, demand particular notice. The characteristic form of all these buildings is that of a bell-shaped tomb, surmounted by a spire, and is the same in all countries which have had Buddha for their prophet, law-giver, or god. Whether in the outline of the cumbrous mound, or in miniature within the labour excavation, this peculiar shape (although variously modified) is general, and enables us to recognise the neglected and unhonoured shrines of Buddha, in countries where his religion no longer exists, and his very name is unknown. The gaudy Shoemadoo of Pegu: the elegant Tooparamaya of Annapadhapoora: the more modern masonry of Bora Budor, in Java, are but varieties of the same general form; and in the desolate caves of Carli, as in the gaudy excavations and busy scenes of Dambool, there is still extant the sign of Buddha—the tomb of his relics."

Mr. Nicholl, who has supplied us with this information, is, we are informed, the first artist who has sketched these antiquities.

A STATUE in bronze is about to be erected at Abbeville to the composer Leonore. The municipal council of the town headed the subscription-list with the sum of 2,000*fr.* The artist chosen to execute the work is M. Louis Rochet.